



Potters Guild of British Columbia
1359 Cartwright St. Granville Island
Vancouver BC, Canada
(604) 669-5645 V6H 3R7

NEWSLETTER

March 1987



EDITOR

I am very grateful to Laurel McGregor who has agreed to help me produce the Newsletter.

The Mailing Committee still needs help. Anyone who can spare two hours on a Friday once a month will be most welcome. Leave your name at the Guild office 669-5645 or call me at 922-6620.

Items for the April newsletter must be into the Guild office by noon on Sunday, March 29th as the mailing will be done on April 3rd.

Anne Fleetham

MARCH 1987

ISSN 6319 812X

Published by the Potters Guild of British Columbia, 1359 Cartwright St., Granville Is., Vancouver, B.C. V6H 2R7.

Editor: Anne Fleetham with Laurel McGregor

Mailing: Savita Kshatriya, Marianne Garbsch, Maggie Judge and Maria Zaron

Contributors: Cherie Markiewicz, Ron Tribe, Maggie Judge, Margaret McClelland.

Advertising Rates: All ads must be pre-paid. Full page \$45.00; half page \$25.00; quarter page \$15.00; \$5.00 for 3 lines and \$2.00 for each additional line.

Cover: Ulrike Hobrucker: installation pieces made up of smaller components. These have been handbuilt using a grogged low-fired white clay that has been coloured with engobes. The title Forbkorper means interaction of colour and form.

WORKSHOPS

15th Annual Malaspina College Ceramic Seminar will be held March 28th, 9:00 a.m. to 5:00 p.m. Speakers: Stan Clark, Connie Glover, Pierre Guy, Sue Hara, Gordon Hutchins, Bob Kingsmill, Noboru Kubo, John Porter, Dierdrie Spencer, Chuck Weisinger, Jane Williams, with noon hour speaker: Pierre Guy - "The Government's Roll in Cultural Development: "Friend or Foe". \$45.00 fee for this day includes lunch.

Day two on Sunday March 29th, 9:00 a.m. to 4:00 p.m., you can register for one of three hands-on workshops. Class size 15, fee \$45.00 for this day includes lunch. Sue Hara, "Working in porcelain", Noboru Kubo "Make and use Japanese ceramic tools while solving throwing problems" and Chuck Weisinger "Making large sculpture using various molding techniques". Registration deadline, March 18th.

Separate cheques for each day please, payable to Malaspina College, Ceramic Seminar, 900 5th St., Nanaimo, B.C. V9R 5S5. \$45.00 for each day. For Day 2 specify: Hara: S8702 or Kubo: S8703 or Weisinger S8704.

MEETING

Our next meeting will be held on Wednesday, March 18th at 1359 Cartwright St., Granville Island, doors open at 7:00 for socializing, Gallery viewing, library browsing, coffee and goodies. A short business meeting at 7:30 will be followed by a talk and slide show by Ulrike Hobrucker whose work will be in the Gallery for the first two weeks of March.

I would like to thank Angela Squires, Deirdre Spencer, Maria Zaron, Larry Smith and Anne Fleetham for the help and advice given for my new job as Board member in charge of programs and workshops.

Maggie Judge

BOARD OF DIRECTORS AND THEIR POSITIONS

<u>President:</u>	David Zawaduk
<u>First Vice President:</u>	Sam Kwan
<u>Second Vice President:</u>	Daniel Maturna
<u>Treasurer:</u>	David Howse
<u>Secretary:</u>	Angela Squires
<u>Membership:</u>	Terry Ryals
<u>Nominations:</u>	Marie Zaron
<u>Grants, Fund Raising,</u>	
<u>Public Relations & Library:</u>	D'Arcy Margesson (Ann Tolmie will assist with the library)
<u>Workshops & Programs:</u>	Maggie Judge (assisted by Coralie Triance)
<u>Exhibitions:</u>	Cherie Markiewicz
<u>Gallery Committee:</u>	Ron Tribe
<u>Newsletter:</u>	Anne Fleetham (assisted by Laurel McGregor)

Any potters who can assist or pass on ideas to these Board members, please do so. The Guild has a busy year ahead and the Board will need all the help you can give.

in memoriam

HARRY DAVIS 1910 - 1986

"The vital aspects of art are dependent on satisfactory value scales in relation to living and the world around us. A society almost totally dominated by monetary values--commercial values--is at an extreme disadvantage when it tries to accommodate other values in its thinking. It doesn't try, of course; individuals in it try but all they can do is to modify their personal behaviour in relation to their values. One looks to education for signs of hope, but it is committed to training young people to man the social order as it exists; and although it pays lip-service to the idea that things should be done for the right reasons, only its rebels seem in fact to succeed in this respect. The truly simple and adequate reasons for making pots disappear from view when any gimmick is worth a try as an indication of originality and any publicity is worth chasing as a means to fame. To do something in order to appear to be original, to adopt mannerisms and play the eccentric in order to appear to be an artist; to pursue fame as a conscious objective are all symptoms of sickness and examples of actions taken for the wrong reasons. In saying that potters should have the courage to be potters, one is merely saying that they should have the courage to do things for the right reasons."

(Excerpt from "An Historical Review of Art, Commerce, & Craftsmanship" Harry Davis, Nelson, New Zealand)

GALLERY



Gallery of BC Ceramics
Potters Guild of British Columbia
1359 Cartwright St. Granville Island
Vancouver, B.C. Canada
(604) 669-5645 V6H 3R7

March 2nd - 15th

Ulrike Hobrucker

Farbkörper (painted sculpture) opening March 2nd 7:30 - 9:30 p.m.

March 16th - 29th

Laura Wee Lay Lac

New Works

opening March 16th 7:30 - 9:30 p.m.

Do come to the openings at the Guild Gallery and bring a friend! It is another pleasant way to meet fellow members in a casual setting -- never mind it's nice to see the work and its creator(s) together. Just a reminder that you and yours are always welcome.

Cherie Markiewicz

Ron Tribe will be heading up a Gallery Committee for the Guild and is interested in recruiting people who would like to serve. Please contact him at 987-3916. There will be further comments and news of this Committee in the next newsletter.

Conference

Just a reminder that Emily Carr College of Art and Design is taking registrations for the Conference, not the Guild. Please send your registrations to the College, 1399 Johnston St., Vancouver, B.C. V6H3R9. Phone 687-2345.

Reminder for out-of-towners.; billets can be arranged by contacting the Guild. We are planning a social event for Friday evening April 10th., but as many details have still to be worked out we can only hint right now----- this will be a very exciting curtain-raiser to the Conference which you would not want to miss.

Angela Squires.

RICHMOND POTTERS CLUB NEWS Thurs. March 5th. 7.00pm meeting followed by slides and talk on a Daniel Rhodes workshop by Angela Squires.
Gallery show opens April 23rd 8pm. Laura Wee Lay Lac workshop May 2nd.

LIBRARY

The library has acquired copies of papers given by some of the speakers at the Canadian Crafts Council Conference last August. The Conference was held at U.B.C. but since so many local craftspeople could not attend, we thought these might be of interest to browse through. Unfortunately we do not have all of the talks.

(C.C.C. Conference)

Included are papers by Stephen Hogbin and John Porter on "Activating the Professional as Advocate"; Rachel Laperriere and John Hobday on "Fortifying our Cultural Position"; by Stephen Hogbin on "Understanding Creativity"; by Franklin Heisler on "Aesthetics/Design"; by Malcolm MacIntyre-Read on "Organizations"; by Marie-Andice Morisset on "Changing Public Perception"; by Marjorie Holpin on "Recovery of Craft: an Anthropological Perspective".

Some quotes taken from the speakers may whet your appetite or arouse your ire!

On creativity:

"Some people do not care for the mental rush of seeing life from another angle. . ." S.H.

". . .an object which is not magic is not a craft object" M.A.M.

"If. . .a work presents the everyday in an enlightening and thoughtful fashion what more should I ask of it." F.H.

". . .you must not compromise the nobility of craft for acceptance by the art establishment." M.H.

"A craftsman whose creative trajectory is easy to recognize after many years whose work is remarkable in its personality and in its quality, is sure to compete with all of the craft art producers in the world, and is the one who will . . . reinforce our cultural position." R.L.

On organizations:

"Arts organizations must professionalize . . .and be prepared to play big roles as public advocates for the arts . . ." J.H.

". . .in areas of culture, it seems, the major decisions are often made by non-practitioners!! Can you imagine that happening in medical or legal fields???" J.P.

"From my experience of craft organizations. . .the many are usually willing to benefit from the activity co-ordinated by the few, while decrying the bureaucracy they believe is created by the very existence of an organization. . ." M.M.R.

"The formula for getting involvement is to develop a sense of ownership, comradeship, and cooperation, . . . by treating every member. . .as an asset, not as a sponge from which to squeeze money and labour." S.H.

These might be good reading before our Conference in April.

Margaret McClelland
C.C.C. Conference Representative

P.S. There are also tapes of two of the speakers on criticism which can be borrowed by arrangement with me. They were made by Jeannie Mah in her job as volunteer for the Conference, and I have a copy.

EXHIBITIONS

From June 21 til the 27th the 13th biennial conference of the Association of the North West Weavers Guild will take place at the University of B.C. For this occasion the Potters Guild of B.C. and the Greater Vancouver Spinners and Weavers Guild agreed to organize an exhibition of pots and cloths. The organizers of this show had in mind a wider scope than the simple selection of works. Its goal was the working together of potters and weavers in the making of show pieces. However, shortage of time determined that participating weavers would look at already made pots and chose those for which they could create a particular piece or pieces--a tablecloth for a tea set, napkins for a cocktail platter, a runner for a decorative vase. The selection of pots took place on February 11th at the Gallery of B.C. Ceramics.

Some weavers chose the works of more than one potter and some potters' works were selected by more than one weaver. By now, weavers may have contacted the potters and we hope that this kind of communication will be beneficial for both groups. We also expect that future shows will deal with potters looking at cloths and trying to make ceramic pieces that would go together as well as collaborations with other craftspersons.

The exhibition "Weavers Looking at Pots" will be shown at the Gallery of B.C. Ceramics from June 22nd til July 5th, 1987.

Elizabeth Bell
Elsa Schamis

At the Charles H. Scott Gallery at the Emily Carr College of Art & Design, an Exhibition in connection with the Conference, "Speaking in Clay, Speaking of Clay" featuring four artists, Sally Michener, Jack Sures, James Thornbury, David Zawaduk. April 3rd to April 19th

opening Friday, April 3rd 7:30 - 9:30 p.m.

EVERYBODY WELCOME.

Cartwright Gallery: February 26th to April 5th, 1987. An elegant collection of handcrafted fashions,--a collage of textile techniques and materials by 14 artists, knitted furs, hand-painted, silk, woven goods and accessories. All items for sale.

Fire Works Gallery - 1569 Barrington St., Halifax, N.S. B3J 1Z7
Mar. 5th - 28th Ceramics by Jane Donovan
April 2nd - 25th Nova Scotia College of Art & Design student exhibition.
May 14th - June 6th - Ceramics by Randy Anderson
July 9th - Aug. 1st - Ceramics by Sue Hara, Gordon Hutchens, Di Searle

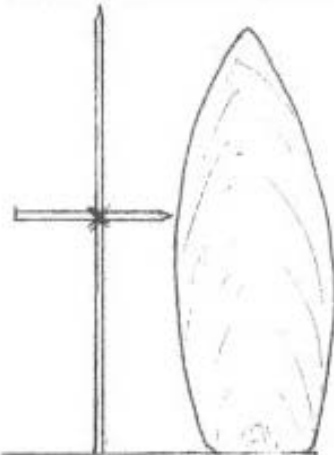
Vancouver Community College - Langara Campus
- Annual Open House & Art Exhibit March 31st - April 3rd
- student paintings, prints, drawings, designs, sculptures and ceramics.


MEETING REPORT

At the February General Meeting of the Guild Mas Funo demonstrated the making of his unique lidded sculptural pieces. Mas took us step by step through the whole process, starting with a ball of clay, forming a pinch pot and showing and explaining his techniques -- including the way he closed the form. He paddled the piece closed, striking it at an angle with a Japanese rice paddle made of bamboo. This action gave a lovely swirl inside the pot at the closing point. The pot was then set aside to stiffen up and Mas had another sphere of clay ready for this next step and each of the following ones.

This hardened piece was shaped by squeezing, paddling and rolling on a board, the air inside "acting as a third hand" in this process. The clay is allowed to harden some more and Mas had another firmer piece and he proceeded to refine the shape and further define the lines of it. Again he used the paddle as a beater or he rolled the paddle over the surface to press it into the shape wanted. When an accident happens to the piece, he uses it as part of the design, a thumb hole, an indentation, etc. Stroking his thumb across the surface he smoothed areas and he could also feel the shape and correct any faulty lines. The base was further refined at this stage.

Again it was set aside to harden enough so he could apply a thick porcelain slip. He spreads this on with his fingers to the desired area, then patting the slip to create a lovely texture. When this slip hardens he lightly burnishes the high points of this texture with a piece of onyx. Sometimes he adds texture by using a tool made from a bundle of pointed skewers held together with an elastic (the bundle of points can be pushed into the clay for a fine even texture).



The line where the lid is to be cut is made with a tool of crossed skewers (like a skirt marker). The cross piece of skewer is firmly attached to the vertical piece but can slide up and down to where it is needed. The skewer makes a fine line and if it is not correct it can be easily rubbed out. He deepens the line with a draftsman's ruler. The cut is made with a palette knife that he has ground down to this shape 

and with fine cutting edges. The narrowed part of the blade enables him to cut rounded notches to help lock the lid in place.

Mas bisques his pieces before Raku firing. When the pot comes from the kiln he will set it on a brick and spray immediately with a silver nitrate solution (10 gms. silver nitrate to 250 ml. of water) and then directly into sawdust for reduction. The silver nitrate gives a beautiful brass colour where thick and iridescent colours where thin, a lovely contrast to the smoke blackened clay.

Thank you Mas for an inspiring workshop. We enjoyed listening to your philosophy of your work and admired your care for shape and detail.

You may see pieces of Mas' work in the Guild's Gallery.

ADS

For Sale: Estrin Electric Kiln, 4 cu. ft. \$550.00 including some shelves and cones. Giffin Grip, \$75.00. Phone 987-6941 evenings.

Two Skutt Kilns for sale. Model 818 (interior size - 17½" wide & 26" deep) in good condition. \$500.00 each, or \$900.00 for both, includes shelves. Phone 522-5355.

House, Studio and Kiln for sale:

900 sq. foot house on 1/3 acre
300 sq. foot wood heated & wired studio
35 cu. foot catenary arch, natural gas kiln
\$46,000.00 Phone 579-5306 or 554-3255 or write 2971 Westsyde Rd.,
Kamloops, B.C. V2B 7E7.

Studio Tours Jo Blackmore's Studio Tours -- now "Creative Connections Ltd." is pleased to announce that a Hornby-Denman Island Studio Tour has been planned for Friday, April 3rd to Sunday April 5th. Local tours will be taking place on a weekly basis at the end of the March.

Those wishing to participate in any of these friendly and stimulating excursions can call 266-6949 for information on costs and itineraries.

OPPORTUNITIES

Pottery production studio requires help from June 1st to August 30th. Person must be a student, have some knowledge of ceramic process, and be enthusiastic about hard work. Throwing skills an advantage but not necessary. Salary depends on experience and skill. Write: Bruce Vallance, Box 153, Clinton, B.C. V0K 1K0.

NOTES

For all you oxidation potters out there see "The Studio Potter" Dec. 1986. It has an excellent section on buying, rewiring and firing of electric kilns, biscuit firing, emissions, and a consumers report on electric kilns (--plus-- a nice report on Vancouver Island and Gulf Island potters.)

ART HAZARDS:

The Centre for Occupational Hazards in the Arts course will be held the first full week in June: Monday, June 2 through Friday, June 6th, 1987. The course is designed to cover basic concepts of health, safety and toxicology. Upon completion of the courses, participants should be able to teach and lecture about art hazards and precautions and serve as a resource for their institutions. For further information contact: Centre for Occupational Hazards, 5 Beekman St., New York, N.Y., 10038 U.S.A.